

CAT
Catalan

10th October, 1975

Miss Nancy Englander,
National Endowment for the Humanities,
806 15th Street, N.W.,
Washington, D.C. 20506

Personal and Confidential

Dear Nancy,

Enclosed is a copy of my letter to Representative McDonald. I very much hope it is adequate and proper.

Throughout the wording I attempted to very emphasize the fact that our payments to the PRC were legitimate royalty fees and not percentage of profit.

Hope it's O.K., but be sure to let me know if there is anything else I can do along this line.

Every good wish.

Sincerely,

Laurence Sickman
Director

Laurence Sickman
Director

LS:jf

Office of
LAURENCE SICKMAN
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust
ATKINS MUSEUM OF FINE ARTS
4525 OAK STREET
KANSAS CITY, MISSOURI 64111
(816) 561-4000

UNIVERSITY TRUSTEES:
MILTON MCGREEVY
MENESEE D. BLACKWELL
HERMAN R. SUTHERLAND

9th October, 1975

The Honorable Larry P. McDonald,
Congress of the United States,
House of Representatives,
Washington, D.C. 20515

Dear Mr. McDonald,

This is in reply to your communication of October 3rd concerning the catalogues accompanying the Exhibition of Archaeological Finds of the People's Republic of China.

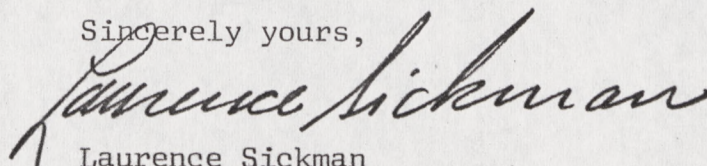
For various reasons it was found impractical to use, during the Exhibition here, the illustrated catalogue prepared by the Royal Ontario Museum of Art and Archaeology when the Exhibition was in Toronto. In order to supply an adequate publication for the visiting public, the Nelson Gallery edited and had printed a pictorial record of the Exhibition. This contained 26 color plates and 367 black and white illustrations with captions. From the proceeds of the sale of this catalogue, both softbound and hardbound, 5% of gross was paid to the People's Republic of China, not strictly speaking as a percentage of the profit, but as a royalties fee for the use of a large number of negatives supplied us by the PRC for the production of the catalogue. A certain number of other illustrations were made from material supplied by The Times of London, and for the use of this material, royalties were paid in the form of a flat fee rather than on a percentage of sales basis.

In addition to the pictorial record of the Exhibition a small un-illustrated catalogue with extensive descriptions of the objects was sold. The text of this later catalogue was written by archaeologists of the PRC. A royalties fee of 8% was paid on the basis of the number of the textual catalogues sold.

We are enclosing herewith a financial statement of the number of catalogues sold, and the payment of royalties.

With the hope that the above is the information you require, I am,

Sincerely yours,


Laurence Sickman
Director

LS:jf

Enc.

Pictorial Record of Exhibition

Softbound

Sold -- 42,404 @ \$4.00 each
= \$169.616 x 5% = \$8,480.00

Hardbound

Sold -- 3,538 @ \$7.50 each
= \$ 26,535 x 5% = \$1,326.75

Royalty fees paid
The Times of London \$3,000.00

Unillustrated Textual Catalogue

Sold -- 24,960 x \$1.50
= \$37,440 x 8% = \$2,997.60

Catalogue

9th October, 1975

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Congress of the United States,
House of Representatives,
Washington, D.C. 20515

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C
O
P
Y

LARRY P. McDONALD
7TH DISTRICT, GEORGIA

WASHINGTON OFFICE:
1641 LONGWORTH HOUSE OFFICE BUILDING
WASHINGTON, D.C. 20515
TELEPHONE: (202) 225-2931

DISTRICT OFFICES:
191 LAWRENCE STREET
MARIETTA, GEORGIA 30060
TELEPHONE: (404) 422-4480

301 FEDERAL BUILDING
ROME, GEORGIA 30161
TELEPHONE: (404) 235-1111

POST OFFICE BUILDING
ROSSVILLE, GEORGIA 30741
TELEPHONE: (404) 866-2222

COMMITTEE:
ARMED SERVICES

SUBCOMMITTEES:
RESEARCH AND DEVELOPMENT
SEAPOWER AND
STRATEGIC AND CRITICAL
MATERIALS

Congress of the United States
House of Representatives
Washington, D.C. 20515

October 3, 1975

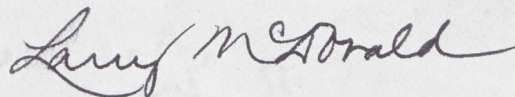
Mr. Lawrence Sickman
Director, Nelson Gallery
4525 Oak Street
Kansas City, Missouri 64111

Dear Mr. Sickman:

In checking with the National Endowment for the Humanities and the Department of State, I find that the Nelson Gallery is one of two set up to market books on the People's Republic of China archeological exhibit and that a percentage of the sales are to go to the PRC. May I please know what percentage of the profit is being given to the PRC and what that amount is to date?

Thanking you in advance for your cooperation in this matter.

Sincerely,



Larry P. McDonald

LPM:fsa

Budget-

18th September, 1975

C
O
P
Y

Hsieh Ch'i-mei, Esq.,
The Liaison Office of the People's Republic of China,
2300 Connecticut Avenue, N.W.,
Washington, D.C. 20008

Dear Mr. Hsieh,

My Trustees have only recently returned from their summer travels and so I am able to send you the enclosed cheque.

I trust this amount is correct and if not, do let me know.

It is gratifying to learn that the very great collection you entrusted to our country has safely returned to Peking. The whole exhibition was a magnificent gesture on the part of the People's Republic of China, which was enjoyed by hundreds of thousands of our countrymen, and for which we are all deeply grateful.

With every good wish.

Sincerely yours,

Laurence Sickman
Director

LS:jf

Enc. Cheque for 12,805.15

Office of
LAURENCE SICKMAN
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust
ATKINS MUSEUM OF FINE ARTS
4525 OAK STREET
KANSAS CITY, MISSOURI 64111
(816) 561-4000

UNIVERSITY TRUSTEES:
MILTON MCGREEVY
MENEFFEE D. BLACKWELL
HERMAN R. SUTHERLAND

22nd August, 1975

Mr. Hsieh Ch'i-mei,
The Liaison Office of the People's Republic of China,
2300 Connecticut Avenue, N.W.,
Washington, D.C. 20008

Dear Mr. Hsieh,

The delay in answering your helpful letter of August 7th has been caused by the fact that I have been out of the city and am only now back at my desk.

During my absence the accounting office has been summarizing and auditing the rather complex accounts associated with the Exhibition of the Archaeological Finds of the People's Republic of China.

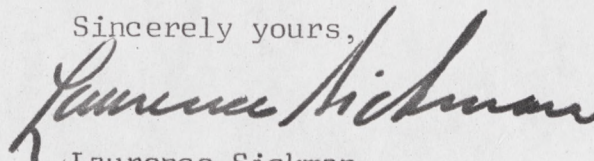
We are now able to give you a precise figure on the number of the soft-bound and hard-bound catalogues prepared by us, and the sale of the unillustrated catalogues supplied by the People's Republic of China. I am attaching a summary of the accounts which, as you will see, according to our estimates total \$12,805.15. There are in addition, of course, the three hundred copies of the hard-bound, at a value of \$2,250, which we turned over to the Working Group as per our agreement.

In the event these calculations do not agree with your estimates, please let us know, otherwise we will forward you a cheque from the Trust Office. Unfortunately all of my three Trustees are currently out of the city and it may be a week or so before we can have a cheque signed and posted to you.

When in San Francisco recently I had the opportunity of seeing the Exhibition and it was a great pleasure to visit again with the curators and members of the Working Party, whose presence here we so much enjoyed.

Marc Wilson joins me in sending you every good wish.

Sincerely yours,


Laurence Sickman
Director

LS:jf

Enc.

WILLIAM ROCKHILL NELSON GALLERY OF ART

The William Rockhill Nelson Trust

ATKINS MUSEUM OF FINE ARTS

4525 OAK STREET

KANSAS CITY, MISSOURI 64111

(816) 561-4000

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Text

24,960 x \$1.50

$$= \$ 37,440 \times .08 = \$2,997.60$$

THE UNITED STATES COMMITTEE OF HONOR
FOR THE EXHIBITION OF ARCHAEOLOGICAL
FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

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Chairman
National Endowment for the Humanities

Mr. Frank T. Cary
Chairman
International Business Machines Corporation

The Honorable C. Douglas Dillon
President
The Metropolitan Museum of Art

The Honorable Mike Mansfield
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United States House of Representatives

The Honorable John Richardson, Jr.
Assistant Secretary of State for Educational and
Cultural Affairs

The Honorable Hugh Scott
Minority Leader
United States Senate

Dr. Emil Smith
Chairman
Committee on Scholarly Communication with the
People's Republic of China

The Honorable Charles W. Yost
President
The National Committee on United States-China
Relations

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OF EXHIBITIONS OF ARCHAEOLOGICAL
FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

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Director of the State Administrative Bureau
of Museums and Archaeological Data

Hsia Nai
Vice-Chairman of the Committee
Director of the Institute of Archaeology
Academy of Sciences of China

Wang Chih-fan
Member of the Committee
Permanent Council Member of the Chinese
People's Association for Friendship with
Foreign Countries

Hsiao Teh
Member of the Committee
Deputy Director of the Information Department,
Ministry of Foreign Affairs of the
People's Republic of China

Wang Yu-tang
Member of the Committee
Responsible Member of the Office for the
Organization of the Exhibition of
Archaeological Finds, State Administrative
Bureau of Museums and Archaeological Data

Kuo Lao-wei
Member of the Committee
Head of the Department of Foreign Affairs
State Administrative Bureau of Museums and
Archaeological Data

Wang Cheng-li
Member of the Committee
Assistant-Curator of the Museum of Kirin
Province

THE WORKING COMMITTEE FOR THE EXHIBITION OF THE
ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA
OF THE NELSON GALLERY-ATKINS MUSEUM, KANSAS CITY,
MISSOURI

Laurence Sickman, Chairman
Director
Nelson Gallery-Atkins Museum

Marc F. Wilson, Vice-Chairman
Curator of Oriental Art
Nelson Gallery-Atkins Museum

J. Carter Brown
Director
National Gallery of Art

Donald J. Hall
President
Hallmark Cards

William T. Kemper
President
The Kemper Investment Company

Charles N. Kimball
President
The Midwest Research Institute

Ross E. Taggart
Publications
Senior Curator
Nelson Gallery-Atkins Museum

John Lowrey
Designer
Nelson Gallery-Atkins Museum

John Barcroft
Program Director
Division of Public Programs
National Endowment for the Humanities

Alex B. Lacy
Deputy Director
Division of Public Programs
National Endowment for the Humanities

THE UNITED STATES COMMITTEE FOR THE EXHIBITION OF THE
ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA
OF THE NATIONAL GALLERY OF ART OF THE UNITED STATES OF
AMERICA

J. Carter Brown, Chairman
Director
National Gallery of Art

Laurence Sickman
Director
The Nelson Gallery-Atkins Museum

Alexander Eckstein
Brookings Institution

Alex B. Lacy
Deputy Director
Division of Public Programs
National Endowment for the Humanities

Thomas Lawton
Assistant Director
Freer Gallery of Art

Douglas P. Murray
Vice President
National Committee on U.S.-China Relations, Inc.

Peter Solmssen
Advisor on the Arts
Bureau of Educational & Cultural Affairs
Department of State

Harold P. Stern
Director
Freer Gallery of Art

Murray Zinoman
China Program Officer
Bureau of Educational & Cultural Affairs
Department of State

Old back page. See corrected one.

THE UNITED STATES COMMITTEE FOR THE EXHIBITION OF THE
ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA
OF THE NATIONAL GALLERY OF ART OF THE UNITED STATES OF
AMERICA

1 J. Carter Brown, Chairman
Director
National Gallery of Art

3 Alexander Eckstein
~~University of Michigan~~ Brookings Institution

9 Murray Zinoman
China Program Officer
~~Office of East Asian & Pacific Programs~~ Bureau of Educational & Cultural Affairs
Department of State

5 Thomas Lawton
Assistant Director
Freer Gallery of Art

6 Douglas P. Murray
Vice President
National Committee on U.S.-China Relations, Inc.

2 Laurence Sickman
Director
The Nelson Gallery-Atkins Museum

8 Harold P. Stern
Director
Freer Gallery of Art

7 8 Peter Solmssen
Advisor on the Arts
Bureau of Educational & Cultural Affairs
Department of State

4 5 Alex B. Lacy
Deputy Director
Division of Public Programs
National Endowment for the Humanities

21st August, 1975

Mrs. Leigh Brew,
W. R. Nelson Trust Office,
1114 Bryant Bldg.,
Kansas City, Missouri 64106

Dear Mrs. Brew,

Enclosed is the cheque over \$50,000 from the Asian Art Museum of San Francisco, also a letter from the National Endowment for the Humanities to Ross Taggart explaining that this sum is an amount forwarded to us for Burd & Fletcher and reimbursed to us by San Francisco.

It is our understanding we may retain this amount for special special projects approved by the National Endowment for the Humanities. In any case, for the time being, put it out for the highest interest you can muster.

All the best.

Yours,

Laurence Sickman
Director

LS:jf

Enc.

NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, D.C. 20506



May 20, 1975

Mr. Ross E. Taggart
Senior Curator
The Nelson Gallery-Atkins Museum
4525 Oak Street
Kansas City, Missouri 64111

Dear Mr. Taggart:

This is to confirm your understanding that the payment of \$50,000 to Burd & Fletcher for the Pictorial Guides of the Chinese Exhibition for the Asian Art Museum in San Francisco, completes the Nelson Gallery's obligation relative to these catalogues.

Any subsequent payments to Burd & Fletcher for the Pictorial Guide for San Francisco or any other printing costs will be handled directly by the Asian Art Museum, and the Asian Art Museum will reimburse the Nelson Gallery \$50,000 from sales receipts as they come in. If you have any further questions, please contact me.

Sincerely,

Nancy Englander

Nancy Englander
Assistant Director
Division of Public Programs

cc: Alex Lacy
Yvon d'Argence
William F. Navran, Burd & Fletcher

DUPLICATE INVOICE

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust

ATKINS MUSEUM OF FINE ARTS
4525 OAK STREET
KANSAS CITY, MISSOURI 64111
(816) 561-4000

Invoice No. 1847

PLEASE PUT THIS NUMBER ON REMITTANCE

SOLD TO • Asian Art Museum of San Francisco
The Avery Brundage Collection
Golden Gate Park
San Francisco, California 94118

Attention: Yvon d'Argence, Director

RETURN WITH REMITTANCE

Invoice Date August 14, 1975	P.O. #	Terms - 30/Net Min. Billing - \$2.25	Shipped via
---------------------------------	--------	---	-------------

Reimbursement for money advanced to Burd & Fletcher
for Chinese Catalogue, as per letter from Nancy Englander,
NEH, attached:

\$50,000.00

Dear Rossy
Thanks for your help in this
matter.
Tony Marino

CAT
Catalogue

July 22, 1975

Mr. Joseph English
Administrator
The National Gallery of Art
Washington, D. C. 20565

Dear Joe:

Help! Help! Our billing/payment relation seems to be growing in confusion like Topsy, rather than shrinking like the violet. I am referring to your Publications Fund billing of April 15, 1975 and then your most recent one of June 30, 1975, which landed on my desk today.

The first item of the 6/30/75 billing is Negative Charges 1/2 in the amount of \$2,946.32. That item also appeared on your billing of 4/15/75. As you will recall, we concurred that the Nelson Gallery should not bear any of that kind of expense.

The same applies, I believe to the charges for additional pages, in as much as these later served you nobly in a quick reprinting of your picture book.

Finally, I am perplexed by the increase in the amount billed for 25,000 Text Catalogues. On December 23, of last year we paid your statement of 12/9/74 in the amount of \$10,760 for the catalogues, plus \$65.76 for shipping. Directors have a habit of asking embarrassing questions about things like this, and I should find it reassuring if you could supply me with some ammunition.

Our bookkeeping with the Chinese Exhibition is still horrendously fowled up. I think we shall never see the end of it.

I am off on vacation in a couple of days and will hold your June 30 statement until I return and hear from you how things stand.

With renewed thanks for all your help.

Yours sincerely,

Marc F. Wilson
Curator of Oriental Art

MFW/d

cc: ✓ Laurence Sickman
Sherwood Songer
Leigh Brew

WILLIAM ROCKHILL NELSON GALLERY OF ART

The William Rockhill Nelson Trust

ATKINS MUSEUM OF FINE ARTS

4525 OAK STREET

KANSAS CITY, MISSOURI 64111

(816) 561-4000

May 5, 1975

Memo

To: Mr. Sickman

I talked with Alex Lacy and Tim Parks on Friday afternoon, and they approved of the contents of the enclosed letter. They will confirm it in writing and send copies to San Francisco and Bill Navran.

In the mean time they say it is OK to pay Navran the \$50,000.00 from the \$75,000.00 advance which was built into our last cash request.

Shall I arrange it ?

In the mean time I will start assembling a new cash request to take care of this and bill paid subsequent to our last request.

Ross

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

中華人民共和國出土文物展覽

April 30, 1975

Alex Lacy, Esq.
Director of Public Programs
National Endowment for the Humanities
Washington, D.C. 20506

Dear Alex:

We received yesterday the check for \$201,000 plus and, indeed, our Trust Office was most delighted to receive it. By now I have some very specific questions and tried to call you this morning to ask you about them.

1. Are we free to pay to Burd & Fletcher the \$50,000.00 for the advance payment for the San Francisco catalogue from the \$75,000.00 advance payment included in this third check?
2. After we have paid that \$50,000.00 to Burd & Fletcher for the San Francisco catalogue, have we then fulfilled all our financial obligations relative to the San Francisco catalogue? In other words, all additional payments required by Burd & Fletcher should be made by San Francisco directly to Burd & Fletcher and not through us.
3. San Francisco will repay us the \$50,000.00 from sales receipts when in fact the show has opened and the books are being sold in San Francisco.
4. If this, indeed, is the situation, and it seems to me only right that it should be, would you send me a letter to this effect, and send confirmation copies to William Navran, Burd & Fletcher, 321 West 7th Street, Kansas City, Missouri 64105, and, also, to Mr. d'Argence at San Francisco.

In addition, all other printing done by Burd & Fletcher--that is, posters, the give-away fold-outs, brochures, etc., is a matter strictly between San Francisco and Burd & Fletcher and in no way goes through us.

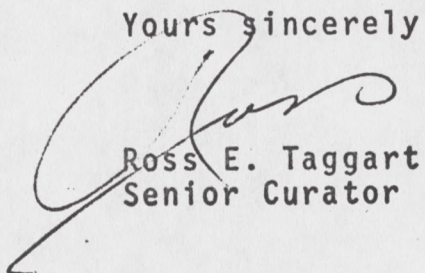
Alex Lacy, Esq.

-2-

April 30, 1975

I will try to call you tomorrow morning for clarification of these facts, but I do think it would be of help to all parties concerned if we have from you a letter clarifying our positions.

Yours sincerely,

A handwritten signature in dark ink, appearing to be "Ross E. Taggart", written in a cursive style.

Ross E. Taggart
Senior Curator

RET:ps

Bcc: Bill Navran

Catalogue

March 24, 1975

Richard S. Cleveland
Associate Curator
Oriental Art
The St. Louis Art Museum
Forest Park
St. Louis, Mo. 63110

Dear Mr. Cleveland:

Ross Taggart asked that I respond to your letter of March 3.

We do expect to make our catalogue available to other museums for sale. Beginning April 20, we will be selling the catalogue at \$4.00 in the gallery and at \$4.50 by mail. We have not yet determined a price for re-sale by other museums, but we don't expect that it will be at a discount. And naturally there will be shipping charges. Shipments will begin the 3rd week in April.

As for posters, we expect to make a limited number available to other museums. The quantities to be available and the price will be determined shortly.

Please understand that quantities on all materials will be limited, as the demand is great from many organizations.

We appreciate your interest.

Sincerely,

Robert K. (Rob) Martin
Project Director

cc: Ross Taggart

Mr. Sickma

March 24, 1975

Mr. Lloyd J. Averill
President
Kansas City Regional Council for
Higher Education
4901 Main Street
Kansas City, Mo. 64112

Dear Mr. Averill:

I apologize for the mayhem in the Chinese Exhibition Office on Friday, but it seems to be the "normal" environment in the gallery these days. Everybody, but everybody wants on the Chinese bandwagon.

Under separate cover are 24 posters -- 12 of the large horse head and 12 of the small jade suit -- plus 500 pamphlets. These are in addition to those you hand-carried from our office. I trust they'll be sufficient for distribution to the 17 schools you mentioned.

1

I'm also enclosing some publicity-type materials which may be useful in school newspapers, newsletters, and the like. I hope you'll help us "spread the word" about the exhibition.

We appreciate your interest, and if we can be of further assistance, please let us know.

Sincerely,

Robert K. (Rob) Martin
Project Director

Mr. Averill

*(June,
Marc said to give
you this copy - J.H.)*

Copy for Mr. S.

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust
ATKINS MUSEUM OF FINE ARTS
4525 OAK STREET
KANSAS CITY, MISSOURI 64111
(816) 561-4000

November 13, 1974

Mr. Theodore Amussen
Editor-in-Chief
National Gallery of Art
Washington, D.C. 20565

Most gracious sir:

I and the Gallery are deeply in your debt. I cannot thank you and the staff of your office enough for the help you have so graciously given us at so many stages and for the materials you provided us.

I have written to Stackman-foto AB requesting prices for the use of their photographic material, both black-and-white and color, which you now have with you. I have requested they write you a letter authorizing you turn over all that material to us. Do you foresee any reason at your end why you would need to keep the Stackman material beyond the end of this month?

I have also written to our pal Mr. Hsieh asking for a similar letter of authorization for the black-and-white and color material which he turned over to you.

I should also like to confirm my understanding that you will be able to let us have the silkscreen negatives for the wall labels and case-object labels when you have opened.

I should like to confirm our intention to have Princeton Polychrome print 20,000 of the vertical red pennants with the Chinese title of the exhibition. We would like our text to be added at the bottom of the pennant, as you are also planning to have done. The type style should be the same as that used for the small post of the jade body-stocking as printed for us. We should like to see a proof of this from Princeton Polychrome for our approval. The bottom text should read:

Nelson Gallery-Atkins Museum
Kansas City

We definitely wish to have our pennants printed on plastic similar to that used by the Swedes. If Princeton Polychrome will not be able to use plastic stock, please let me know so that we can make other arrangements.

Mr. Amussen
November 13, 1974
Page two

The text for the small poster of the jade body-stocking printed for us should be set in a type face as close to the Swedish type face as possible. Here again we should like to have proofs from Princeton Polychrome so that we can approve the layout and type style. That protects Princeton Polychrome and us, and does insure that no feelings of unhappiness might arise. I should think the text would be placed where the Swedish text appears in the small poster. We do not want a label text in the upper left corner. The text should read:

The Chinese Exhibition
Archaeological Finds of the People's Republic of China
Nelson Gallery-Atkins Museum
April 20 through June 8

Are you using this title in Chinese for this poster? The large poster of the jade funerary suit is to be without text. We request 2,000 copies.

Judging from your remark that Princeton Polychrome would have no trouble scaling down the separations, I conclude that the separations are continuous tone. That being the case, Princeton Polychrome could make a duplicate set of separations for us, if need be. We might want to use sizes of the jade funerary suit poster other than those provided by Princeton Polychrome. A duplicate set of them would be the only answer. I shall let you know when we make that decision.

I have written to Moen explaining that we will pay him only for the rights to the separations of the jade suit.

With renewed thanks and apologies for the clipped, business-sounding manner of this letter,

Yours sincerely,

Marc F. Wilson,
Curator of Oriental Art

MFW:jpw

WILLIAM ROCKHILL NELSON GALLERY OF ART

The William Rockhill Nelson Trust

ATKINS MUSEUM OF FINE ARTS

4525 OAK STREET

KANSAS CITY, MISSOURI 64111

(816) 561-4000

Memo:

To: Mr. Sickman

Re: Translation of Vienna China text.

The university people in the Foreign Language department have consulted on the translation of the Vienna Catalogue, and have based their figure on the rate perscribed by the American Translator's Association for what is termed semi-technical, which rate is \$5.00 per 100 words.

At this figure they have given an estimate of \$1,575.00

They feel that they can complete the job in three weeks after we have given them the go ahead. They will supply us with double spaced typesd copy.

Prof. Tankersley has told me that there is in town a ITA [international translators' association] a commercial firm of translators, who could give us a bid. Personally I would rather stick with the Univ. people, and would suspect that they would be no higher priced than the commercial firm.

RET

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust
ATKINS MUSEUM OF FINE ARTS
4525 OAK STREET
KANSAS CITY, MISSOURI 64111
(816) 561-4000

Memo

To: Mr. Sickman

Re: Feasibility of publishing China Catalogue

In a discussion with Mr. Navran he said that the printing of the China Catalogue would require at least 3 weeks running two presses 24 hours a day.

The binding would take at least one month, although copies could be supplied at intervals as they were finished.

It will take 60 to 90 days for delivery of paper.

Translation of the Vienna text will take 3 weeks, after permission to start has been given.

Time schedule:

- Oct. 1. Give go-ahead to the translators.
- Oct. 21 Translation complete
- Nov. 11 Editing of translations and completion of final typing so that mss can be forwarded to Peking
- Dec. 11 Mss returned from Peking with approval
Only at this point can the printer start any kind of work. At this point he should and can begin setting copy, making plates for the color and b & w illustrations, and begin his page lay-out.
- Jan 2 Galleys of text completed and ready to transmit to Peking for final approval.
- Jan 15 Approved galleys returned.
During the galleys trip to Peking the printer will continue to make cuts and lay out pages but will not do anything final with the text. At this point corrections can be made to the text and final go-ahead given for the completion of the catalogue.
- Mar 10 Proposed completion date for the Catalogue.

RET

National Gallery of Art

Catalogues

Washington, D.C. 20565
Telephone: (202) 737-4215
Cable Address: NATGAL

October 22, 1974

Mr. Laurence Sickman, Director
William Rockhill Nelson Gallery of Art
Atkins Museum of Fine Arts
4525 Oak Street
Kansas City, Missouri 64111

Dear Mr. Sickman:

Thank you for your letter to Mr. Amussen of October 16th, which, in his absence, he has asked me to answer.

We understand that the Nelson Gallery wishes to order 25,000 copies of the Chinese catalogue, and 30,000 of the color signatures of the illustrated catalogue. These last will be delivered to you in flat sheets.

It is understood that the Nelson Gallery will assume its share of the costs for the above publications.

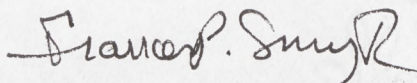
We have purchased publication rights from the Times of London, and we further understand that the Nelson Gallery will share the costs of these rights with the National Gallery.

As soon as we know the costs involved, we will inform you of them.

We look forward to visits from Mr. Wilson and Mr. Lowrey in early November.

With thanks for all your assistance and cooperation.

Sincerely yours,



Frances P. Smyth
Associate Editor

Catalogue

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust

ATKINS MUSEUM OF FINE ARTS

4525 OAK STREET

KANSAS CITY, MISSOURI 64111

(816) 561-4000

September 20, 1974

Bill:

I am going to want to see you Monday morning. We are trying to work out a feasibility report on the Chinese Catalogue.

Color plates will be supplied to you in color separations.

The BIG problem is, that the typed script must be sent to Peking for approval before we can print. We have no way to estimate how long the Chinese will sit on the copy. Getting it there will not be a problem. It will go fast by diplomatic pouch. Except for that big question, will you see if the following schedule seems feasible to you:

- Nov. 10. Translation completed.
- Dec. 1 Editing of translations and completion of typing. Mss. sent to Peking at this date.
- Jan. 1 Manuscript returned from Peking with approval. [You basically can't do anything until this point.]
- Jan. 20 Galleys finished and ready to transmit to Peking for final approval.
- Feb. 3 Approved galleys returned. Between Jan. 1 and Feb. 3 having received approval of the Mss, cuts can be made and pages prepared for the final photo work for the litho plates.
- Mar 3-10 Completion of catalogue.

Please assure me of the availability of paper. We like the paper used for the Vienna catalogue [I have a copy of that]

We need some kind of idea of unit cost. Can you figure for 50,000 and for 30,000?

William Navran

-2-

September 20, 1974

We will need to add to the unit cost, costs of translation, and copyright costs to the London Times.

It is anticipated that The National Endowment for the Humanities will assist in financing this publication. They will insist on the sale of the catalogues AT COST.

In all likelihood NEH will want some kind of a national distribution of the catalogue. This will be the only American Catalogue.

Ross

Catalogue

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust
ATKINS MUSEUM OF FINE ARTS
4525 OAK STREET
KANSAS CITY, MISSOURI 64111
(816) 561-4000

September 17, 1974

To: Mr. Sickman

Subject: Catalogue for the Chinese Show.

Questions to ask the State Department.

1. What is the pay rate for translations?
2. Was the Vienna catalogue copyrighted, and are there any infringements for translating it?
3. It will save us substantial amounts of money if we simply duplicate each page layout of the Vienna catalogue. Is this an infringement of any regulations?
4. Is there a possibility of using the English edition, omitting those items which were not satisfactory to the Peoples Republic of China?
5. It will be easier to have the catalogue printed in Kansas City, where we have close and direct contact with the printer.
6. Is it necessary to have competitive bids?
7. If we were able to get it printed in time for some weeks availability for the National Gallery, would they want copies, and could we determine how many? A larger printing would reduce unit costs.
8. Is there any kind of estimate as to size of the edition that might be required?

R.E.T.

after final approval. how long to

Print - 60 days?

ms. plus gullies

Distribution news. and C. Coates Jones
Washington delegation on mechanical

Tom films

Parkhurst

1954

* Pellets in aircraft - 2 types - one
(Vietnam type - no good) + 6 seats
Sky marshals on plane to Wash.

K.C. people to meet. Gal about 3rd day
C. 26 mar.

* Box opening crew - 2 men + clean-up man

* Inspection and "condition book"
any change. Polaroid photo.

get scale models of objects from installer -
Revanel-
Sexton
(get an assistant for Cal.)

out door signs - short title - must have full title
also

Shipment to Peking

Unpacking line

Things to discuss...

1. The names of the Exhibition Committee, the Honorary Committee and the Working Committee.
2. Has the National Gallery sent out any advance publicity? If so, when should we?
3. Can the National Gallery and the Nelson Gallery share the poster and the printing of the "Official Catalogue."
Wingate and Johnson
4. May we proceed to make up slide and cassette kits?
5. Can university seminars be planned, to include for example, the University of Missouri, UMKC; Washington University, St. Louis; University of Nebraska, Lincoln; University of Kansas; University of Colorado; University of Denver; University of Iowa; University of Chicago.
6. Catalogue
Feasibility. *Rain*
 - a. Illustrations from Rheinburg - are they color separations?
 - b. Translations from the Vienna catalogue by Language Dept. UMKC. Is there an established rate?
 - c. Copyright of the Vienna catalogue.
 - d. Additional editing by Wilson and Sickman.
 - e. How long will it take for approval from Peking?
 - f. Quantity.
7. Films
BBC, and China Delegation films, 35 mm.

*when approach Chamber of Commerce
air lines feeding into Kansas City
national publicity.*

*China - Washington Delegation
Packers - who hire*

(NEH - accounts and booking)

Cases, boxes etc.

9000 ^{fall suit} ^{water care}
2500 ^{graphic} ^{20,000} home -

photo manuals maps etc - see administrator

Security: Chi Mee-hsieh - Wash. liaison.

2 guards - supervision - with walkie-talkie

(fire hoses -)

2 trailer trucks

X 2 or possibly 3 crews for unloading

Security isolation - covered area for

X Unloading trucks ^{unloading if weather}
^{poor.}

West receiving room empty

(Maxwell Henderson - Toronto)

50-60 unit - 50,000

Canada 500,000 - sold 300,000

(Joe Reis - program development)

(China books and periodicals)

Color negatives for slides of all the show

30th July, 1974

J. Carter Brown, Esq.,
Director,
National Gallery of Art,
Washington, D.C. 20565

Dear Carter,

C I have read the second draft of our joint foreword to the Chinese exhibition catalogue, and I find nothing at all amiss. Indeed, I think it is concise, lucid, and to the point.

O I am looking forward with high anticipation to the opening in Toronto, when I assume we will find out what was the fate of their catalogue, and learn much from the experience the museum staff and Trustees have had in Toronto.

Hopefully I may see you there.

P Best wishes.

As ever,

Laurence Sickman
Director

Y LS:jf

Chinese Ex

National Gallery of Art

Washington, D.C. 20565
Telephone: (202) 737-4215
Cable Address: NATGAL

July 23, 1974

Dear Larry:

I am enclosing a second draft of our joint forward to the Chinese Exhibition catalogue. It is smoother than the other one you saw and seems fine to us, but please let me have your comments.

Unfortunately, things remain up in the air on the catalogue; but, hopefully, there will be a resolution in the offing. As soon as it descends, I'll be in touch. Toronto has just got approval from the Chinese for their catalogue, but with many attendant problems attached. We are seeking an approved catalogue text through the Department of State.

All the best.

Yours ever,



J. Carter Brown
Director

Mr. Laurence Sickman
William Rockhill Nelson Gallery
and Atkins Museum of Fine Arts
4525 Oak Street
Kansas City, MO 64111

Enclosure

Foreword - Chinese Exhibition catalog

July 10, 1974

A few years ago, word reached this country of the recent extraordinary archeological discoveries that had been made throughout the People's Republic of China-- finds that were not only of great archeological interest but often of incomparable beauty. These exceptional objects, spanning some 600,000 years of China's past, are now being shown in the Capital and subsequently in Kansas City.

For this rare privilege, we wish to express our profound thanks and gratitude to the people and the Government of the People's Republic of China who, in their deep concern with the preservation and display of their country's cultural heritage, have so generously lent to the American public these newly excavated national treasures.

Many people were involved in the realization of this exhibition, and we owe each our deep appreciation for their generous expenditure of time and effort. The names of many of them are to be found on those committees listed elsewhere in this catalog.

We are particularly grateful to the Chinese Committee for the Organization of Exhibitions of Archeological Finds. This committee selected the objects for the exhibition, and was of invaluable aid during its early planning stages. We should like to record our gratitude to the Chinese Exhibition Council of London for much assistance, and particularly to its chairman, Lord Trevelyan.

Tshd.
the lower
case -
see
"Red Book"
p. i

CHINESE EX

which
To all those countries / have played host to
the exhibition: France, England, Austria, Sweden, and
Canada, and to those who have worked with us to make
the exhibition a reality must go our sincere appreciation.

We are very grateful to the National Endowment for
the Humanities and to the International Business Machines
Corporation for their generous support of our undertaking.

The National Gallery of Art and the Nelson Gallery-
Atkins Museum are proud and honored to bring to you
The Exhibition of Archeological Finds of the People's
Republic of China. We commend it to your interest and
pleasure.

J. Carter Brown
Director
National Gallery of Art

Laurence Sickman
Director
Nelson Gallery-Atkins Museum

10 VII 74
This version has not
been seen by
Sickman.

Gave back

2nd July, 1974

Charles Parkhurst, Esq.,
Acting Director,
National Gallery of Art,
Washington, D.C. 20565

Dear Chuck,

Thank you for sending me the text of the Foreword to the Chinese Exhibition catalogue. It seems to me it covers all the necessary acknowledgements.

I did snag slightly on the opening sentence in the 3rd paragraph, and may I suggest something in the nature of the following: "Demonstrating China's deep concern that the cultural heritage which she has carefully preserved should be more widely known, the exhibition..."

I gather the Canadians have had more than a little difficulty with their catalogue, but happily we can profit by their troubles.

All the best.

Sincerely,

Laurence Sickman
Director

LS:jf

National Gallery of Art

Washington, D.C. 20565
Telephone: (202) 737-4215
Cable Address: NATGAL

Air Mail

June 28, 1974

Dear Larry:

Enclosed is a rough preliminary draft. Would you let me have your comments as soon as possible?

Sincerely,



Charles Parkhurst
Acting Director

Mr. Laurence Sickman
Director, William Rockhill
Nelson Gallery
Kansas City, Missouri 64111

Enclosure

Demonstrating China's deep concern with the educational values of her cultural heritage that she has carefully preserved, the exhibition ...

Demonstrating China's deep concern that the cultural
which
heritage ~~that~~ she has carefully preserved should be
^ (displayed)
more widely known, the exhibition ...
^

Foreword - Chinese Exhibition catalog

About three years ago, word reached this country of the recent extraordinary archeological discoveries that had been made throughout the People's Republic of China. These were unique finds of great archeological interest and many of incomparable beauty. Now these exceptional objects, spanning some 600,000 years of China's past, are to be given a first showing in the United States. Demonstrating China's deep concern with the preservation and display of her cultural heritage, the exhibition is to be shown in two places, Washington and Kansas City.

For this rare privilege, we would like to express our thanks and profound gratitude to the people and the Government of the People's Republic of China who have so generously lent the American public these newly excavated national treasures.

Many people were involved in the realization of this exhibition, and we owe them each our deep appreciation for ~~their~~ generous expenditures of time and effort. The names of many of them are to be found on committee lists printed elsewhere in this catalog.

We are particularly grateful to the Chinese Committee for the Organization of Exhibitions of Archeological Finds. This committee selected the objects for the exhibition,

and was of invaluable aid during its early planning stages. We should like to record our gratitude to the Chinese Exhibition Council of London for much assistance, and particularly to its chairman, Lord Trevelan.

We are most appreciative of all the countries who have played host to the exhibition: France, England, Austria, Sweden, and Canada, and to those who have worked with us to make the exhibition a reality.

We are very grateful to the National Endowment for the Humanities and to the International Business Machines Corporation for their generous support of our undertaking.

The National Gallery of Art and the Nelson Gallery-Atkins Museum are proud and pleased to bring to you The Exhibition of Archeological Finds of the People's Republic of China. We commend it to your interest and pleasure.

J. Carter Brown
Director
National Gallery of Art

Laurence Sickman
Director
Nelson Gallery-Atkins Museum

Lautan

Propped
Nat gal
Brochure copy

THE EXHIBITION OF ARCHAEOLOGICAL FINDS
OF THE PEOPLE'S REPUBLIC OF CHINA

Since the establishment of the People's Republic of China on October 1, 1949, reports of archaeological finds published in Chinese periodicals have added immeasurably to scholarly understanding of China's long history. Now 385 choice objects, only a fraction of the material excavated during the past twenty-five years have been sent abroad by the Chinese government. For the first time, Westerners are able to view some of the most extraordinary cultural objects ever seen outside China. They include ceramics, bronzes, calligraphy, sculpture, gold and silver utensils, jade and wood carvings, and textiles. Dramatizing China's unbroken history, the objects in the exhibition span an awesomely long period--from paleolithic times (c. 6000,000 B.C.) to the Yuan dynasty (A.D. 1271-1368).

Ceramics dating from the late neolithic period (c. 4,000 B.C.) to the Yuan dynasty provide a thread of continuity throughout the exhibition and further enhance our understanding of the achievements of Chinese potters through the centuries. Viewers will understandably be impressed by the enigmatic designs on the late neolithic pottery from Panpo and by the proto-porcelain glazed urn dating from the Shang dynasty (c. 16th-11th century B.C.). Equally unusual is the Sui dynasty (A.D. 581-618) pilgrim flask decorated with musicians and dancing figures. The white wares and celadons, those porcelains decorated with underglaze blue, to mention but a few, provide a tantalizing glimpse of a ceramic tradition that has no equal in the entire world.

Among the most exciting pieces in the exhibition are the bronze ritual vessels (16th-11th century B.C.) found at the site of an ancient Shang city in modern Chengchow, Honan province. Those bronzes are representative of the earliest types that have thus far been unearthed in China. Their simple shapes and unassertive decoration belie their importance, for the Chengchow bronzes were the precursors of the impressive, architectonically conceived vessels from Anyang, the site of a later Shang capital.

Excavations in the People's Republic of China have also brought to light bronze vessels from widely dispersed geographic locations. One noteworthy aspect of the exhibition is that visitors have a unique opportunity to compare archaeologically attested bronzes produced in a number of local foundries situated outside the Shang and Chou capitals and representative of many different regional styles.

The jade funerary suit from the tomb of Tou Wan, consort of Liu Sheng, Prince Ching, reveals the sumptuousness of burial customs of the feudal lords of the Western Han dynasty. Although descriptions of such elaborate funerary customs do appear in Chinese literature, the discovery of the tombs of both Liu Sheng and Tou Wan at Mancheng in 1968 provided the first complete jade suits. In addition to Tou Wan's shroud, a number of Western Han bronze vessels with gold inlay designs from the Mancheng tombs clearly demonstrate the technical perfection attained by contemporary metal artisans.

Other important Han pieces, the elegant and graceful bronze horses from an Eastern Han dynasty tomb at Wuwei, Kansu province, are masterpieces of controlled realism. The single charger that gallops forward with one hoof touching a flying swallow epitomizes the energy of Han dynasty art.

Tang dynasty artifacts in the exhibition include a number of gold and silver objects selected from the 1,023 pieces found in 1970 buried in two large earthen jars in the outskirts of modern Sian. The rich, foliate designs worked into the metal surfaces reveal the technical and artistic achievements of Tang craftsmen. Many of the smaller silver containers originally held minerals used for medicines.

Also from the environs of Sian are a group of items from the tomb of Princess Yungtai (A.D. 685-701). The small glazed and painted horse figurines are among the finest ever produced. Since examples of Tang paintings are extraordinarily rare, the copies of some sections of murals on the walls of Yungtai's imperial tomb, as well as the fine line drawing shown in rubbings of figures that decorate her stone sarcophagus, are of special importance.

Thomas Lawton
Asst Director
Freer Gallery of Art

CONTENTS

COMMITTEES	7	XV	Chu Tombs at Chianling, Hupei Province	61
FOREWORD	11	XVI	Pottery Moulds and Bronzes of Warring States Period from Shansi and Shantung Provinces	62
CHRONOLOGY	12		<i>Chin Dynasty</i>	65
CLASSIFICATION OF BRONZE VESSELS	14	XVII	Cultural Relics of the Chin Dynasty from Shensi and Shantung Provinces	65
COLOR PLATES	16		<i>Han Dynasty</i>	65
THE EXHIBITS	33	XVIII	The Tombs of Liu Sheng, Prince Ching of Chungshan of the Western Han Dynasty and of His Wife at Mancheng, Hopei Province	65
I Excavations of the Sites of Lantian Man and Peking Man	34	XIX	Western Han Tombs at Shihchaishan, Chinning, Yunnan Province	72
II Yangshao Culture Site at Panpo Village, Sian, Shensi Province	35	XX	Applied Arts of the Han Dynasty	74
III Painted Pottery of the Kansu Yangshao Culture	38	XXI	Bronze Figurines, Chariots and Horses from an Eastern Han Tomb in Wuwei, Kansu Province	76
IV Chinglien kang Culture	39		<i>The Three Kingdoms, the Western and Eastern Tsin, and the Southern and Northern Dynasties</i>	78
V Lungshan Culture in Shantung Province	40	XXII	Ceramics of the Tsin and the Southern and Northern Dynasties from Chekiang, Kiangsu and Honan Provinces	78
<i>Shang Dynasty</i>	43	XXIII	Stone Sculpture of the Northern Dynasties from Shansi and Hopei Provinces	80
VI Shang Dynasty Site at Chengchow, Honan Province	43	XXIV	Han to Tang Dynasty Cultural Relics from Sinkiang Uighur Autonomous Region	82
VII The Yin Ruins at Anyang, Honan Province	47		<i>Sui Dynasty</i>	85
VIII Shang Dynasty Bronzes from Shansi, Anhwei and Hunan Provinces	49	XXV	Chang Sheng's Tomb of Sui Dynasty at Anyang, Honan Province	85
<i>Western Chou Dynasty</i>	53		<i>Tang Dynasty</i>	87
IX Western Chou Bronzes from Chichia Village, Fufeng, Shensi Province	53	XXVI	Surveys and Excavations of the Tang Capital Changan at Sian, Shensi Province	87
X Western Chou Bronzes from Ketso, Liaoning Province	55	XXVII	Tomb of Princess Yung Tai of Tang Dynasty at Chienhsien, Shensi Province	89
XI Western Chou Tombs at Tunhsi, Anhwei Province	55	XXVIII	Fine and Applied Arts of Tang Dynasty	92
<i>The Spring and Autumn Period</i>	58			
XII Bronzes of the Spring and Autumn Period from Anhwei and Shansi Provinces	58			
<i>Warring States Period</i>	60			
XIII Surveys and Excavations of City Sites of Warring States Period	60			
XIV Iron-Casting Moulds from Hsinglung, Hopei Province	60			

	<i>Five Dynasties</i>	96
XXIX	Five Dynasties Tomb at Linan, Chekiang Province	96
	<i>Sung Dynasty</i>	96
XXX	Sung Dynasty Porcelain	96
	<i>The Liao, Kin and Yuan Dynasties</i>	100
XXXI	Tomb of a Liao Princess' Consort at Chihfeng, Liaoning Province	100
XXXII	Pottery Dramatic Actors of the Kin and Yuan Dynasties from Shansi and Honan Provinces	101
XXXIII	Remains of the Yuan Capital Tatu, at Peking	101
XXXIV	Porcelain, Silver and Lacquer Wares of the Yuan Dynasty	103

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Cover and endpaper photographs courtesy
The People's Republic of China

Front and back cover: 218 Bronze Galloping Horse

Inside front cover: 223 Bronze Horseman armed with Spear

COMMITTEES

THE UNITED STATES COMMITTEE OF HONOR FOR THE EXHIBITION OF ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

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align

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THE COMMITTEE FOR THE ORGANIZATION
OF EXHIBITIONS OF ARCHAEOLOGICAL
FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

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FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

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Wang Cheng-li
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Assistant-Curator of the Museum of Kirin
Province

THE COMMITTEE FOR THE NATIONAL
GALLERY OF ART OF THE UNITED STATES
OF AMERICA FOR THE EXHIBITION OF
ARCHAEOLOGICAL FINDS OF THE PEOPLE'S
REUBLIC OF CHINA

THE UNITED STATES COMMITTEE
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FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

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National Gallery of Art

Alexander Eckstein
University of Michigan

Murray Zinoman
China Program Officer
Office of East Asian & Pacific Programs
Department of State

Thomas Lawton
Assistant Director
Freer Gallery of Art

Douglas P. Murray
Vice President
National Committee on U.S.-China Relations, Inc.

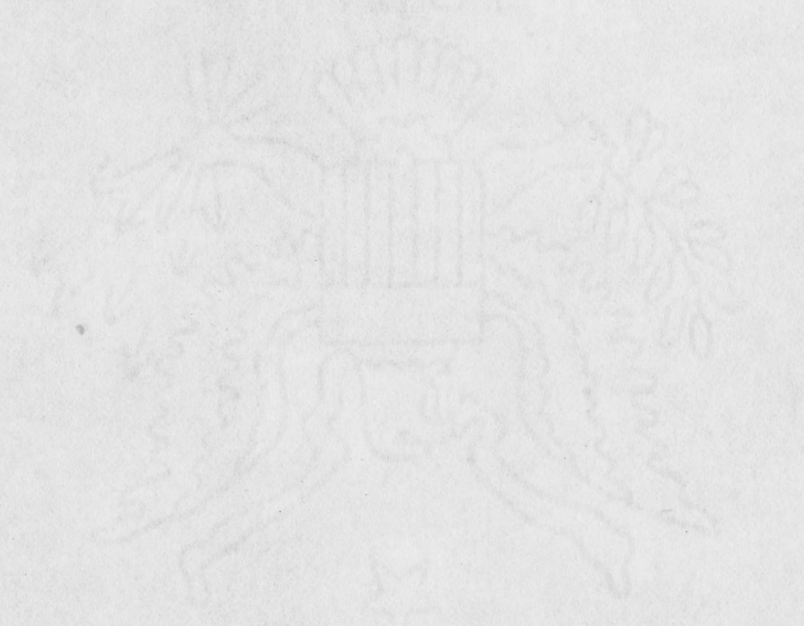
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The Nelson Gallery-Atkins Museum

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~~Frank Tenny~~
~~Director~~
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Peter Solmssen
Adviser on the Arts
Bureau of Cultural Affairs
Department of State

Alex B. Lacey
Deputy Director
Division of Public Programs
National Endowment for the Humanities



The Chinese Exhibition

An Illustrated Handlist of the Exhibition of Archaeological Finds of
The People's Republic of China

NATIONAL GALLERY OF ART
Washington
December 13, 1974-March 30, 1975

THE NELSON GALLERY-ATKINS MUSEUM
Kansas City, Missouri
April 20-June 8, 1975

Estimate of Catalogue Printing Costs, Based on an Edition
of 30,000

1. Printers estimate for the completed catalogue, including
illustrations, text, binding, etc. \$ 75,000
2. Times of London copyright on black and white
and color illustrations \$ 3,000
3. Translators fees \$ 2,000
4. Purchase of black and white photographs from
Times of London \$ 2,000

\$ 82,000

C
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P
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CAT